From Professor Wikipedia:

*“Six degrees of separation (also referred to as the "Human Web") refers to the idea that everyone is at most six steps away from any other person on Earth, so that a chain of, "a friend of a friend" statements can be made to connect any two people in six steps or fewer. It was originally set out by Frigyes Karinthy and popularized by a play written by John Guare.”*

If any two people can really be connected through acquaintances in six steps or fewer, surely we should be able to do it with artists!

For this portion of the examination, you are asked to work as a group to figure out connections between artworks, movements, artists, and theories throughout the semester. You will receive a slip of paper with a specific work on it from the Key Works list. Your job is to figure out how this work connects back to either Jackson Pollock or Marcel Duchamp. You must make at least one intermediate step, and can make up to 5 intermediate steps, making six degrees of separation.

For each step, you should explain as completely as possible how the work relates to your step. You can use a critic, a subject or common theme, another artwork, or even a historical event as a “step.” I expect AT LEAST a paragraph of justification for each intermediate step. Remember, you must use at least one intermediate step, meaning that you must write at least two justifications.

Visual representations of the process are encouraged! This activity is about making connections and using non-linear thinking skills, so feel free to be creative in your steps and justifications.

Feel free to write out paragraphs and staple or tape them into a larger work. Stick figures and sketches are encouraged. “Mind mapping” and other visual representations of connections are also encouraged.

Excellent assignments will:

* Use at least two degrees of separation (25 points)
  + Each degree is appropriate
  + Each degree is an artist, artwork, movement, historical event, or some other appropriate connection. (Not appropriate: “They both made paintings. The end.”)
* Justify their connections completely (50 points)
  + Include relevant information in their justifications on either works, artists, art movements, or theories
  + Make appropriate justifications that indicate a deep understanding of the class topics, themes, and works
  + Underline, highlight, or otherwise indicate their connections or degrees
* Demonstrate writing skills in their justifications (15 points)
  + Grammatical sentences, mostly correct spelling, complete sentences always appreciated.
  + Legible handwriting, for the sake of my poor failing eyes!!
* Demonstrate group-work skills (10 points, may be an individual grade)
  + All group members contribute
  + Group-work is handled diplomatically and efficiently
* Have a creative or attractive format (5 BONUS!!! points)

Example:

**Doris Salcedo, *Atrabiliarios*, 1992-2004 to Marcel Duchamp:**

**Version 1**

In ***Atrabiliarios***, Doris Salcedo collects **shoes** from people who have been “disappeared” in her native Colombia due to drug related and civil wars. She displays these shoes as part of her installations, as traces or indexes of people who are no longer there. In using ordinary, everyday objects that have been discarded, her work recalls some of Robert Rauschenberg’s **combine sculptures**.

In fact, Robert Rauschenberg uses an **old boot** in his sculpture *Trophy VI for John Cage*, 1961. Rauschenberg’s combine sculptures were combinations of old and discarded materials, some of which were found objects, and some of which may have had more personal meanings. Rauschenberg was part of the Neo-Dada movement, so called because some of the principles of the art, especially the use of the **readymade** or art object that the artist has designated as art rather than created in a typical “artistic act.”

Jasper Johns, Rauschenberg’s lover and collaborator, also made some sculptures that played on the idea of real-world objects or **readymades**. One of them, *Painted Bronze (Ballantine Ale)*, 1960, was made in response to a quip by Willem de Kooning that the art dealer Leo Castelli was so slick that he could even sell two ale cans as art. This sculpture would have been called an **assisted readymade** by Marcel Duchamp, since Johns cast and then painted the ale cans, rather than just presenting them as themselves.

**Marcel Duchamp** made an **assisted readymade** called *LHOOQ*, 1919, where he mocked the economics of the art world and the commodity status of the artwork much as Johns was. In this work, he drew a moustache and goatee on a postcard of the Mona Lisa, making the point that this image was very famous and used to sell all kinds of merchandise, as well as being an attack on the traditions of the art world, including the art object as a commodity and the traditional respect for the “old Masters” of whom Da Vinci definitely was one.

**Version 2:**

In ***Atrabiliarios***, Doris Salcedo collects **shoes** from people who have been “disappeared” in her native Colombia due to drug related and civil wars. She displays these shoes as part of her installations, as traces or indexes of people who are no longer there.

Andy Warhol started out as a commercial illustrator, making many works advertising products. This fascination with advertising, products, and branding was not restricted to his commercial work, but formed an integral part of his fine art as well, including the Campbell’s Soup series and his prints of shoes with diamond dust, such as ***Diamond Dust Shoes*** from 1980.

Many of Warhol’s paintings seemed to draw on traditional aspects of **femininity**, such as the high-heeled **shoes** or his other work Advertisement, which featured images of a woman’s face before and after a **nose job**, encouraging women to transform themselves in search of beauty.

Warhol was no stranger to transformations seeking beauty himself, having gotten a **nose job** of his own, possibly so he would look better in **drag**.

Another artist who dressed in **drag** and in fact had a whole alternate female persona named Rrose Selavy was **Marcel Duchamp**.